

MUSEUM NEWS

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TOLEDO MUSEUM OF ART

MARCH

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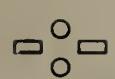
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MUSEUM NEWS



Vol. III No. 3

TOLEDO, OHIO

March, 1910



BRIDGE OF SIGHNS

THE FAULKNER EXHIBIT.

Venice and the Alhambra Now Being
Shown at the Museum.

The March exhibit now hanging in our galleries consists of fifty-seven oils and water-colors of Venice and the Alhambra by Herbert W. Faulkner. It is a beautiful and an interesting collection. Mr. Faulkner is a New Englander and a Yale graduate. He received the degree of Mechanical Engineer at the University but the formality of this profession did not appeal to his poetic side for he early turned to painting, studying at the Art Students' League in New York, under Carroll Beckwith and later in Paris under Raphael Collin. For fifteen years he has been painting in Italy and Spain and has maintained a studio in Paris, where he is

H. W. FAULKNER

vice-president of the American Art Association.

Two of Mr. Faulkner's pictures were at the Chicago World's Fair; he received an award at the Pan-American Exposition and is a frequent exhibitor in the Paris Salon. One of his Salon pictures, "The Church of Salute by Moonlight," is in the present exhibit. The collection was at the Detroit Museum of Art during the month of February. A Detroit critic, writing of his work says:

Mr. Faulkner paints with warmth, sympathy and knowledge of his subject, and his work appeals to the serious student. The viewpoint is that of a quiet student who would depict for others what he observes, faithfully but not too minutely, and with a regard for poetry as well as the matter-of-fact appearance of material things.



THE NEW TOLEDO MUSEUM OF ART

THE NEW MUSEUM

Work Has Been Progressing All Winter— It Is Hoped to Open in October.

Work on the new Museum building has been progressing all winter. In the fall a temporary roof was placed in position, also temporary windows and doors and Yaryan heat was installed to prevent frost and to allow the workmen to proceed with work on the interior. A large force has been constantly busy putting in the floors, modeling the concrete wainscoting and completing the rough finishing of the galleries. The floor of the auditorium which rises in tiers from the rostrum has been entirely completed. Contracts have been let for the permanent roof on which work will commence immediately. The photograph reproduced shows the building as it appeared under temporary roof during the winter. Nearly all the funds subscribed by citizens during the first campaign have been paid in. About three thousand dollars remain outstanding and calls for the last payments on these subscriptions will be sent out April 1. The trustees hope that these calls will be promptly met that the Building and Finance Committees may not be hampered in their work. It is hoped to complete and open the building by next October. To do this, however, some additional assistance will be necessary. A Finance Committee composed of the trustees and members will meet shortly to consider ways and means of carrying on the work and rapidly completing the building which will be one of the finest of its kind in the world and which will add greatly to the general scheme of making Toledo a City Beautiful.

LECTURES AT PUBLIC SCHOOLS.

During the winter the Director has delivered Friday evening lectures in the various public school buildings before audiences made up of parents and children. Seven other lecturers donated their services and some seventy-five lantern talks were arranged by the Board of Education. These lectures were most successful and were largely attended, often testing the capacity of the school auditoriums. It is the beginning of a movement to make our school buildings neighborhood centers useful to the parent as well as to the child.

The following letter from the Board has been received:

"Director Toledo Museum of Art:

"Dear Sir:—The Board of Education desire to express to you their very sincere appreciation of the service which you have so generously rendered in connection with the free evening lectures conducted at the eight school auditoriums during the past five months.

"That so large a measure of success has attended this initial effort to present to the people of Toledo subjects of educational and recreative value, is due to the generous and helpful aid which has been extended by yourself and others.

"Again thanking you on behalf of the Board of Education, I remain, Yours very respectfully,

"LILLIAN L. DONAT.
"Clerk Board of Education."



THE ST. LOUIS MUSEUM OF ART

THE ST. LOUIS MUSEUM

Created by Halsey C. Ives Has Been a Great Force in the Middle West.

The St. Louis Museum of Fine Arts stands as a monument to the life work of its present Director, Professor Halsey C. Ives. The Museum is not the only monument Professor Ives has created, for his work has had its influence on the art development of the entire country. The success of the art departments of two great expositions, the Chicago World's Fair and the St. Louis Exposition, was due to his genius.

The St. Louis Museum of Fine Arts is an outgrowth of the St. Louis School of Fine Arts, which had its origin in a free evening drawing class organized by Professor Ives, thirty-five years ago. This class met in a room at Washington University, of which Professor Ives has long been a member of the faculty.

Mr. Wayman Crow, a prominent citizen of St. Louis, became interested in the work and erected a building at the corner of 19th and Locust Streets, at the cost of \$142,000. For many years this building was the center of art activities in the Middle West. From its halls a legion of young painters were inspired to go forth to the European capitals and continue their studies and many of them have since become numbered among our greatest painters and sculptors. The old building is now devoted entirely to the needs of the art school and the art collections have been removed to the beautiful structure in Forest Park which was used as an art building during the St. Louis Exposition. The Museum has been taken over by the city and due to the indefatigable efforts of Director Ives, \$150,000 a year has been secured for its support and growth from the municipality. The building will be greatly enlarged and among the features proposed will be a Monumental Hall of Architectural Styles, in which will be brought together, in a superbly attractive way, reproductions of the best

work created by the builders of all times.

The museum is rich in important paintings and fine examples of sculpture.

The collections are being formed to illustrate the history and development of the various phases of art expression in many different fields of artistic activity. In works of historic interest, it is the endeavor to collect such objects as best may serve to exemplify the spirit of the period of their production. In contemporary works—not only paintings and sculptures, but also the allied arts, as expressed in wood-carving, metal work, porcelain and other forms of fragile production, textiles, book-binding, glass and the various forms of applied ornament and decoration—it is the aim to secure productions most worthy of permanent preservation as illustrating the highest standards of the artistic intelligence and achievement of today.

Director Ives is deeply interested in the new Museum of Art for Toledo. He is pleased with the exterior and especially approves of the arrangement of the interior galleries. He has several times visited the building during the progress of its construction and considers that it will be one of the finest art temples in the world.

TALKS TO MOTHERS' CLUBS.

Mrs. Geo. W. Stevens gave a talk on March 17 to the Mothers' Club of the kindergarten department of the Birmingham school on "Art for Children in the Homes." The same talk is to be given during the latter part of the month before the Golden Rule Mothers' Club at Golden Rule Hall. These talks are illustrated with reproductions of the works of the great masters, eight by ten inches in size, and costing five cents. The mothers are shown how for a few cents additional these masterpieces can be mounted under glass and made into beautiful wall decorations to replace "The yard of badly deformed roses," and the frame of gilded sea shells.



MUSEUM NEWS

TOLEDO MUSEUM OF ART

E. D. LIBBEY - President
ROBINSON LOCKE - Vice-president
I. E. KNISELY - Treasurer

EDITED BY GEO. W. STEVENS
Director of the Toledo Museum of Art

Vol. 3, No. 3 TOLEDO, O. March 1910

EDITORIAL

Our Finance Committee will send out a call for final payments of contributions to the building fund on April 1. But three per cent remains unpaid and it is hoped that this next call will clean everything up and give the Finance Committee a short breathing spell before the final spurt necessary to provide ways and means of rapidly and successfully pushing the new building to its completion before next winter.

The April exhibit at the Museum will be one of the most important ever shown in our galleries. The artist, Mr. Birge Harrison, is one of America's foremost painters and at the head of the department of instruction in landscape painting at the Art League, New York, he is starting hundreds of young painters on the right road. The world of art acknowledges that the American landscape painters by their important and original work are creating in the United States the greatest art of the Twentieth Century. Of the present group of American masters Mr. Harrison is one of the foremost members. No one interested in the trend of American art should fail to view the April exhibit. We predict that members will not be satisfied with one visit but will want to visit the galleries many times during the month.

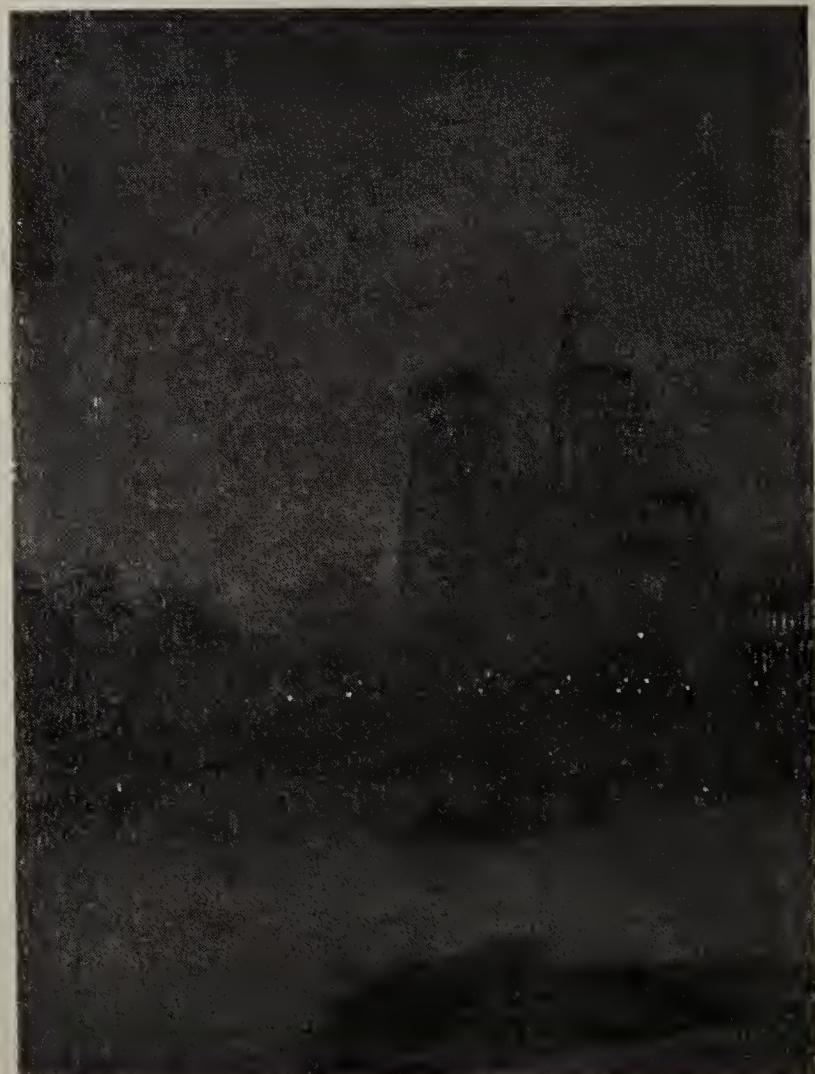
NEW MEMBERS.

Since the last number of the Museum News, in which a list of new members was published, the following have joined.

A. C. Fischer,
J. W. McMahon,
C. Edw. Kirschmer,
John H. O'Leary,
Dr. R. S. Walker,
Louis H. Paine,
H. I. Shepherd,
Frank Burt,
Isaac Kinsey,
J. W. Pinkerton,
Miss Estella McMamee,
Carl T. Cotter,
James Thompson,
I. Silverman,
Thomas W. Warner,
A. L. Lafferty,
E. B. Hull,
Clem V. Wagner,
Dr. I. O. Denman,
Wm. E. Patterson,
I. N. Poe,
Chas. L. Stacy,
Otto Schroll,
Geo. C. Stahl,
W. C. Longenecker.

MR. WHITING'S NOTRE DAME.

In a previous number of the Museum News mention was made of the gift to the Museum of the painting by Almon C. Whiting entitled Notre Dame. Mr. Whiting was the first director of the Toledo Museum and it is most fitting that this excellent and interesting example of his work forms a part of the permanent collection. The painting is in a very low key representing the noble edifice veiled by the shadows of evening. It is full of poetic feeling, most difficult to reproduce.



NOTRE DAME

ALMON C. WHITING



POTTERY OF CLIFF DWELLERS

MR. GEO. H. KETCHAM

Presents Some Interesting Archaeological Specimens to the Museum.

Mr. Geo. H. Ketcham has presented to the Museum a number of most rare and interesting specimens of prehistoric pottery together with numerous bone and stone implements of the Eskimos. The two specimens of antique American pottery illustrated are in a splendid state of preservation. On the left is reproduced a specimen of coil ware found in the ruined habitations of the Cliff Dwellers in the Mancos Canon, Colorado, in 1893. The other specimen illustrated is a fine example of early decoration and is also the work of the Cliff Dwellers. Both examples are most interesting and will be valuable additions to our collections showing the handicraft of the prehistoric peoples of America. Mr. Ketcham has also presented the Museum with a model of a Siberian whale boat made of skins.

A SPLENDID GIFT.

Mr. Albert Roullier, of Chicago, Presents a Collection of American Etching.

Mr. Albert Roullier, of Chicago, has presented the Toledo Museum of Art with an excellent collection of the work of modern and early American etchers. The collection contains many important and interesting examples of the foremost etchers of our own country. These prints will most appropriately fill an important section in our print galleries in the new building, making our collection along this line fairly complete and comprehensive, as during the past few years we have been accumulating many examples of the works of modern and ancient European masters of the needle and when our new building is opened we will be able to show permanently in addition to the works of Americans, fine groups of prints by Sir Seymour Haden, Whistler, Meryon, Corot, Jacques, Lalanne, Daubigny, Millet and scores of others.

During past seasons Mr. Roullier has been kind enough to send from his galleries, in the Fine Arts building in Chicago, splendid ex-

hibitions of prints, to the Toledo Museum of Art. It has been his pleasure to send these collections without any idea of reimbursement. Through his exhibits, however, many Toledoans have been taught to appreciate the beauties of this refined method of artistic expression. Good prints by the greatest masters may be secured for the homes at prices within the reach of all and those who cannot afford a painting by Millet, Corot or Whistler, at a cost of from twenty to fifty thousand dollars, may for a few dollars secure etchings by these masters which are just as personal and just as artistic as are their paintings.

Mr. Roullier, who is one of the foremost print experts in the world, is greatly interested in the growth and success of the Toledo Museum, and this interest prompted him to make this splendid gift to our permanent collection.

The etchers and the titles of their prints in the Roullier gift are as follows:

George Charles Aid, Pont Neuf and Canal—Rotterdam.

Charles Henry White, Beyond the Point—Pittsburgh.

John Marin, The Gondoliers.

Bror J. Olsson-Nordfeldt, The Novel.

Herman A. Webster, Old Houses—Rouen.

Cadwallader Washburn, Casa d'Oro—Venice.

Donald Shaw MacLaughlin, Lynton—England.

Otto J. Schneider, La Belle Dame Sans Merci.

George W. Chandler, Gaudebec en Caux.

Everett L. Warner, Rothenburg Towers.

Charles K. Gleeson, Isle de la Cite.

Charles W. Mielatz, Narragansett Bay.

Joseph Pennell, Bridge of St. Martin—Toledo.



CANAL ROTTERDAM

GIFT OF ALBERT ROULLIER

GEO. CHAS. AID



LYNTON, ENGLAND

GIFT OF ALBERT ROULLIER

- Otto Bachér, Via Garibaldi.
Thomas Moran, Tower of Cortez.
Mary Nimmo Moran, Gardner's Bay.
Lester G. Gornby, L'Hiver dans le Jardin du Luxembourg.
Frederick W. Freer, Portrait Study.
J. Wells Champney, Never to Late to Mend.
James S. King, Breton Courtyard.
Walter Satterlee, The Evening Star.
Thomas R. Manly, The Bridge.
F. S. Church, A Nineteenth Century Symphony.
Henry Farrar, The Lower Bay.
Hamilton Hamilton, Fetch It Sir!
James D. Smillie, What O'clock is it?
Robert Blum, A Macaroni of the Eighteenth Century.
Kruseman Van Elten, Cottage by the Sea.
C. A. Vanderhoef, Limehouse.
Peter Moran, The Pool.
Stephen Parrish, Mills at Mispek.
Charles A. Platt, The East River from Brooklyn.

DONALD SHAW MACLAUGHLAN

- Leon Moran, A Japanese Fantasy.
Percy Moran, An Interesting Chapter.
Camille Fonce, La Seine a Oissel.

George Charles Aid, of whose work there are two examples in the collection, is one of the younger American artists residing in Paris. Following in the footsteps of the master, Whistler, he has wandered far and wide through Spain, Italy, France, Holland and Belgium and has given to his plates that personal quality which awakens immediate interest in the scenes depicted. He was born in Quincy, Illinois, studied at the St. Louis School of Fine Arts, after which he went to Paris and became a student under Jean Paul Laurens and Benjamin Constant. He is a frequent exhibitor in the Paris Salon and other important exhibitions. At the St. Louis Exposition he was awarded a silver medal.

Charles Henry White was born in Canada in 1878. He secured his artistic training in Paris and Rome. His work possesses directness, simplicity and above all, sincerity. He has found in American subjects plenty of



OLD HOUSES ROUEN

GIFT OF ALBERT ROULLIER

HERMAN A. WEBSTER

material to satisfy his demands for the picturesque. His etchings have been made in Boston, Charleston, Philadelphia, New Orleans, New York, Baltimore, Pittsburgh and other American cities.

John Marin, another of the modern men represented in the collection, was born in New Jersey. He studied at the Pennsylvania Academy of Fine Arts and at the Art Students' League in New York, after which he entered the Delecluse Academy in Paris, in 1905. His etchings of Paris and Venice rank with the best modern productions of the needle.

Bror J. Ollson-Nordfeldt, a Scandinavian by birth, is an American by adoption. He commenced his studies in the Art Institute, Chicago, earning his living, meanwhile, by doing odd jobs. In 1900 he managed to secure the means to go to Paris where his advance was very rapid. The following year his work was hung in the Paris Salon. He has etched many New York subjects and numerous picturesque bits in Provincetown, Massachusetts.

Herman A. Webster was born in New York city in 1878. He graduated from Yale in 1900 and the following year he joined Burton Holmes and Senator Beveridge on a Trans-Siberian tour to the Orient. In 1904 he entered the Julian Academy in Paris as a student and he soon became an exhibitor in the Salon and in the Royal Academy in London. In 1907 he was honored by being made a member of the Royal Society of Painter-Etchers in London.

Cadwallader Washburn is the son of ex-Senator Washburn of Minnesota. He commenced his artistic career studying architecture at the Massachusetts Institute of Technology, afterwards he studied at the Art Students' League in New York and under William M. Chase. He then went to Paris to enter the atelier of Albert Besnard. His plates have been executed in the United States, Cuba, Italy and Japan and are full of interest and rare qualities as his Casa d'Oro in the Roullier gift testifies.

Donald Shaw MacLaughlin was born in

Boston in 1876. He studied in Paris and rapidly advanced to a foremost position among modern etchers. In 1901 he was awarded a silver medal at the Pan-American Exposition.

Otto J. Schneider was born in 1875 in Atlanta, Illinois. He received his early education at the Chicago Art Institute and has rapidly attained a position among the best etchers of the day. His figure work alone being of such a quality as to make his fame secure.

From time to time the News will reproduce other etchings in the collection and make further mention of the men represented.

THE LECTURE COURSE.

On the evening of February 15 Miss Florence Stone, who for many years has been a resident of Athens engaged in exploring and lecturing, gave a most interesting lecture at the Museum on the recent discoveries and excavations on the Island of Crete. On Friday, March 11, Mr. Herbert W. Faulkner, whose paintings of Venice and the Alhambra form our March exhibit, lectured on the Story of Gothic Architecture illustrated with lantern slides. Mr. Faulkner during the lecture erected stone by stone a large model cathedral explaining the construction as he progressed. This lecture Mr. Faulkner recently delivered at the Metropolitan Museum, New York, and at the Chicago Art Institute. It was most interesting and instructive and greatly enjoyed by our members.

GIFT TO LIBRARY.

Of the Grolier Whistler Catalog From Mr. Irving Squire.

Through the generosity of Mr. Irving Squire, the Museum reference library possesses the Grolier Club catalog of Whistler's Etchings, published for the members of the club at one hundred dollars a volume. The compiler, Mr. Kennedy, was kind enough to find a copy which would be available. The



RATHENBURG TOWERS
GIFT OF ALBERT ROULLIER

EVERETT L. WARNER

New York Sun of February 18, 1910, contained an article on the catalog in part as follows:

Under the auspices of the Grolier Club of the city of New York there was published the other day a monumental collection of the etched work of Whistler, illustrated by reproductions in collotype of the different states of the plates, compiled, arranged and described by Edward C. Kennedy. We hold no brief for reproductions of black and white or color, but the results in this particular case far surpass expectation, and any one of the 400 persons lucky enough to possess the three large portfolios may justly feel happy. It is as close to Whistler as can be accomplished by mechanical means. Mr. Kennedy's catalogue is treasure trove for lovers of the Whistler etchings. So vast an undertaking cost him years of research and travel and had to be backed by enthusiasm and by his profound erudition on the subject. The catalogue is preceded by a brilliant introduction written by Royal Cortissoz.

In 1890 Rovinski's masterly catalogue and facsimiles of the work of Rembrandt appeared in St. Petersburg and greatly stirred Mr. Kennedy. It also confirmed him in his notion that a catalogue could be made of the etchings. Filled with this idea he had many discussions with the late E. B. Holden, president of the Grolier Club in 1906, as to the possibilities of the scheme. If they had foreseen, he dryly remarks, that the contemplated catalogue with its plates in various states reproduced would mount up to over 1,000 then the affair would have been dropped; but, this number not even guessed at, Mr. Kennedy visited Whistler at his studio in Fitzroy Square in 1901. To the question of a catalogue gentle James crisply replied "Certainly not." He had a horror of what he called "commercial catalogues." When Rovinski's work, and with it for the sake of comparison some original etchings of Rembrandt, was shown to him he saw the proposition in another light. Then, too, the fact that the projected catalogue was intended for a club of 375 members, was to be subscribed for and only a limited edition of 400 copies to be issued, must have influenced Whistler. He praised the Rembrandts and

the reproductions. "This is very swell," he cried, and consented. He was a worshipper of the wonderful Dutchman, and beneath Mr. Kennedy's example—original—of the "Clement de Jonghe" head he wrote: "Without flaw! Beautiful as a Greek marble or a canvas by Tintoret. A masterpiece in all its elements, beyond which there is nothing." James among the prophets!

He died in 1903. A year later the scheme began to take shape. After many journeys plates were gathered from the four quarters of the globe. In 1901 Mr. Kennedy had acquired the famous MacGeorge of Glasgow collection of Whistler etchings and dry points, and he photographed them before their ultimate dispersal. What is called the photogelatine process was employed—the facsimile cannot be retouched—which has its drawbacks, to be sure, yet the average quality of the one thousand odd reproductions is amazingly good. The etchings are arranged chronologically. Whistler's hatred of plates, wide margins and "remarque" led him to the opposite extreme; beginning with the Venetian series he trimmed his impressions to the plate mark. Sometimes the etched part of a print was cut into. Every variation of the plates is reproduced, including the cancelled. The editorial labor involved must have been exhaustive.

It is positively fascinating to follow the mental processes of the artist as exemplified in the various states of his plates. The additions, suppressions, emendations, burnishings and variations were the outcome not of a capricious temper but of a fastidious devotion to an ideal of beauty. You feel as if you were assisting at the birth of a picture as you note the growth from a nebulous mass in an early state to the efflorescence of a charming girl of youth or an old hag in the completed state. London and the Thames, Paris, Venice, Amsterdam—and the superb Zaandam plate also; the nudes, the portraits, all are in this truly remarkable publication. What a pity it is not for the world at large! As it is, the Grolier Club is to be congratulated. Mr. Kennedy is to be complimented. Such things of beauty are joys for a lifetime.



WINTER ON A WINDING STREAM

SIXTH AMERICAN PHOTOGRAPHIC SALON

JOHN CHISLETT

RIVALS PAINTING

Says The Chicago Post Critic, Writing of the Photographic Salon.

The Chicago Evening Post in a lengthy review has the following good things to say of the Sixth Photographic Salon which was assembled at the Toledo Museum and for the past month has been hung at the Chicago Art Institute. The Post critic among other things says:

"The sixth American photographic salon conducted by the American Federation of Photographic Societies rivals the exhibitions of paintings in interest at the Art Institute.

"To the color enthusiast this will seem a strong statement, for one gifted with color perceptions is frequently a long time teaching himself the beauty in somber tones and the joy to be gained from an appreciation of black and white, even though he is willing to learn.

"This collection of 251 prints is the best showing that the photographers have made. The camera clubs, with local exhibitions and friendly criticisms, have helped the art to a plane undreamed of ten years ago.

"In fact, going through the gallery from print to print it is a tax on the credibility to accept all the pictures as photographs pure and simple. Many have the selectiveness and feeling of a carefully composed sketch by an artist's pencil."

"This recalls a statement made by the enthusiastic photographer of the national parks, Mode Wineman, who, though not rep-

resented in the salon, appreciates the sentiment of the art that the spirit of the picture was born in the mental vision, in that intense moment of perceiving beauty before the camera and the lens realized it on the plate.

"This being true, the brotherhood of seekers for the artistic in nature is increasing rapidly and is girdling the world with the camera. No phase escapes them, the breadth of their pursuit being measured by subject comprehends as wide a variety as the art of painting has ever known.

The members of the jury are men accustomed to pass on the liberal arts, or specialists in landscape, portrait painting or architecture.

"They are William H. Fox, director of Herron Art Institute, Indianapolis; A. H. Griffiths, director of the Detroit Museum of Art, lecturer on art before photographic societies; John C. Johansen, portrait and landscape painter; Edmund H. Osthaus, painter of landscapes and animals; George D. Peixotto, the painter, and George W. Stevens, director of the Toledo Museum of Art."

The Salon will be hung in the Toledo Museum of Art in May. A number of the prints are reproduced in this number of the Museum News. Others appeared in the previous issue.

GIFT TO LIBRARY

From the Chicago Art Institute we have received an interesting volume containing the six lectures on Nineteenth Century Artists by Wm. Knight, of the University of St. Andrews, Scotland.



BRITTANY

SIXTH AMERICAN PHOTOGRAPHIC SALON

ROBERT DEMACHY

AN APRIL EXHIBIT

Important Collection of the Work of Birge Harrison.

The April exhibit at the Toledo Museum of Art will be a collection of thirty paintings in oil by Mr. Birge Harrison, one of the foremost of modern American painters. It will bring together all the work of Mr. Harrison at present available for exhibition.

Among the important canvases by Mr. Harrison to be shown here are the following: Moonlight on the Marshes, Quebec by Moonlight, Sunset on the Neponset, A Hazy Evening in New York, The Flatiron Building in a Blizzard and others depicting the moods of winter fields and woods or the poetry of evening over the marshes and in the town.

Mr. L. Birge Harrison was born in Philadelphia, Pa., 1854. Pupil of the Pennsylvania Academy of Fine Arts, he later studied with Cabanel, at l'Ecole des Beaux Arts, and with Carolus Duran, Paris. Member, Society of American Artists, New York, 1883; Associate National Academy, 1903; Member, Century Association, Salmagundi Club, National Academy of Arts and Letters, American Federation of Fine Arts. Fellowship, Pennsylvania Academy of the Fine Arts. Represented, in collections of the Pennsylvania Academy of the Fine Arts in Philadelphia; the City Art Museum in Saint Louis; the Art Institute of Chicago; at Spartansburg, S. C., Oakland, Cal., and other American galleries and prominent private collections and in the National Art Museum, Marseilles. Silver medal, Exposition Universelle, Paris, 1889; Hors Concours, Paris Salon, 1890; medal, World's Columbian Exposition, Chicago, 1893; bronze medal, Pan-American Exposition, Buffalo, 1901; silver medal, Louisiana Purchase Exposition, Saint Louis, 1904; second prize, Washington, 1904.

MUSEUM NOTES.

The annual exhibition of the Toledo Camera Club will be held at the Museum in May.

The sixth annual convention of the American Federation of Photographic Societies will be held at the Toledo Museum of Art during May. Delegates will be present from all over the United States.

Mr. Herbert W. Faulkner gave a most interesting talk in the galleries Monday, March 9, to the eighth grade pupils of Waite School explaining the wonders of Venice.

The Director gave a talk to the young ladies of the Normal School on the Art of Greece, in the sculpture gallery Friday, March 11.

The White House and the Briar Patch, two of the paintings of the recent exhibit of Edward W. Redfield at the Toledo Museum of Art, were sent from here to the Carnegie Institute, Pittsburgh, for the annual spring exhibit.

The annual exhibition of the Athena Society, the membership of which is made up of the women artists of Toledo, will be held during April, opening early in the month.

A complete collection of the engraved work, in color, of S. Arlant-Edwards is at present being shown in the Knoedler Galleries, 355 Fifth Avenue, New York City.

An exhibition of the works of Cecelia Beaux and C. H. Davis is being held at the Macbeth Galleries, 450 Fifth Avenue, New York City.

ARTICLE IN SCRIBNER'S

On The Painting of Birge Harrison Whose Exhibit Comes in April.

The exhibition of the works of Birge Harrison at the Toledo Museum of Art during the month of April will be one of the most interesting collections ever shown in our galleries. In view of the coming of Mr. Harrison's work our members will be interested in reading the following which is a portion of an article on the painting of Birge Harrison, appearing in Scribner's magazine for November, 1907, and written by John E. D. Trask, of the Pennsylvania Academy of Fine Arts, in which there appears a number of the pictures to be shown in Toledo. In part of the article reads as follows:

"In the development of his art Birge Harrison has curiously paralleled the history of the landscape-painting of the world. Just as the early Italians found in their little formal landscapes an interesting background and a pleasing setting for the figure, so Harrison, seriously studying figure-painting in Paris under Cabanel, in the late seventies, one day took his model out of doors and quite casually turned the whole trend of his career. Gradually in his work the figure dwindled in importance until finally it ceased to appear, so that, though his first recognition came to him through the purchase by the French Government in 1882 of his "November," which is an out-of-door figure painting, his real reputation rests upon landscape work alone.

"Yet the traces of those early days have never been quite lost, and always in his pictures one feels that the absence of man is quite accidental, that the figure was previously present, or may appear again. This atmosphere of human life, though possibly an unconscious expression of the painter's mind through his brush, gives to every canvas which the brush touches and the mind approves, a subtle, yet far-reaching appeal.

"No form of artistic expression leans more than painting upon both the intellectual and emotional experiences of the artist, nor does any art expose more ruthlessly the life-influences of its creator. No serious consideration of any man's painting can therefore be complete without the thought of the man himself; and some knowledge of his life and the forces with which he was surrounded during his formative period leads to a clearer perception of his aim and a more correct estimate of his accomplishment.

"Birge Harrison, like his brother, Alexander, is one of the many American artists whose career began in the Pennsylvania Academy of Fine Arts. This school he left to go with Sargent, in 1875, to Paris; where first as a student in the Ecole des Beaux Arts, and then for some years as an exhibiting painter, he became one of that brilliant group of young Americans who first gave us a national standing in the modern art world and who left their ineradicable impress upon the latter half of the nineteenth century.

"After Paris, ill health began what a natural Wanderlust continued—a series of

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nomadic years which included life among the Moquis and Navajo Indians in Arizona, and extended leisurely travels into such far countries as Australia and the South Sea Islands, India, and Ceylon, South Africa and the whole Mediterranean shore, both north and south.

"No painter produces his best without the steady influences of a fixed abiding place. These travel-years, though they gave opportunity for considerable literary work and established the artist's reputation as an illustrator, added but little to his accomplishment as a painter. They did, however, add to the broadening of the painter's horizon and developed largely that catholic habit of mind and that power of searching observation which, combined, make materially for the success of his later work.

"A few seasons in California and Harrison returned to the East, settling in Plymouth, Massachusetts. Here was the beginning of his present period of work, so that his career as a painter of the American landscape commences only a decade ago. In that time, he has, geographically, confined himself almost entirely for material to Eastern Massachusetts, to the picturesque Quebec region, and latterly to the romantic Catskill country where, in the shadow of the Rip Van Winkle hills, he now makes his home.

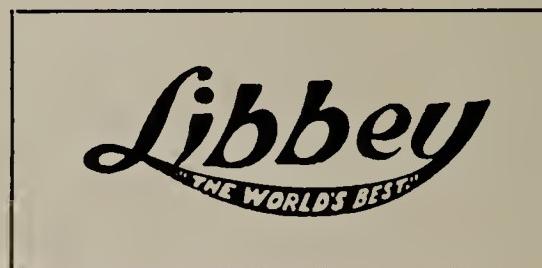
"To the early academic training has been added knowledge never learned in schools; while to the hand of the world-traveller, striving always to apply to the subject before him that which is universal, has been given the strength and steadiness of craftsmanship early acquired, and well assimilated through a period of comparatively non-productive years. Training, no matter how thorough, and knowledge, no matter how wide, have never yet made an artist; but to these add temperament and the artist is a sure result. It is no belittlement of Harrison's present work to say that had he not become a painter he would have been a poet. In all of his recent work one finds bigness of theme, combined with simplicity of presentation, and through it all runs a deep current of sentiment, governed by an appreciation of the mechanical limitations of his medium which makes for proper restraint. Always there is strong reserve in color and always there is beautiful balance in composition. Indeed, I feel that it is the picturesque unity of his canvases that gives to them their strongest hold upon his audience. Less emotional than music, more sensual than verse, painting combines and harmonizes something of both; and in the blending of realism and idealism Harrison is very happy.

"Other men with paint have expressed the sentiment of the landscape, and it makes no material difference whether the sentiment was found in the forest of Fontainebleau or on the snow-covered slopes of Canada. Corot did it, and Cazin did it, and so have scores besides; but it seems to me that, though perhaps more abstract in his manner than either of those painters, it is down that line that Harrison must trace his artistic ancestry. Indeed, of all the masters of landscape to whose work his work is akin, Cazin comes first to mind.

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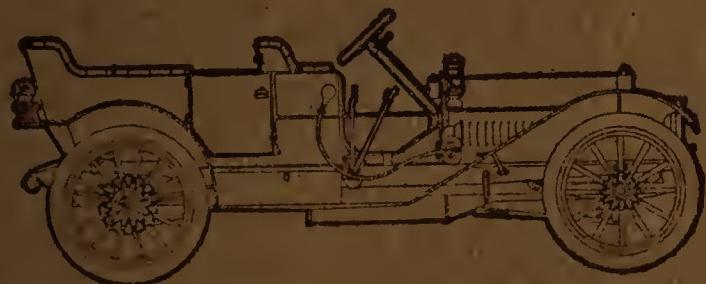
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